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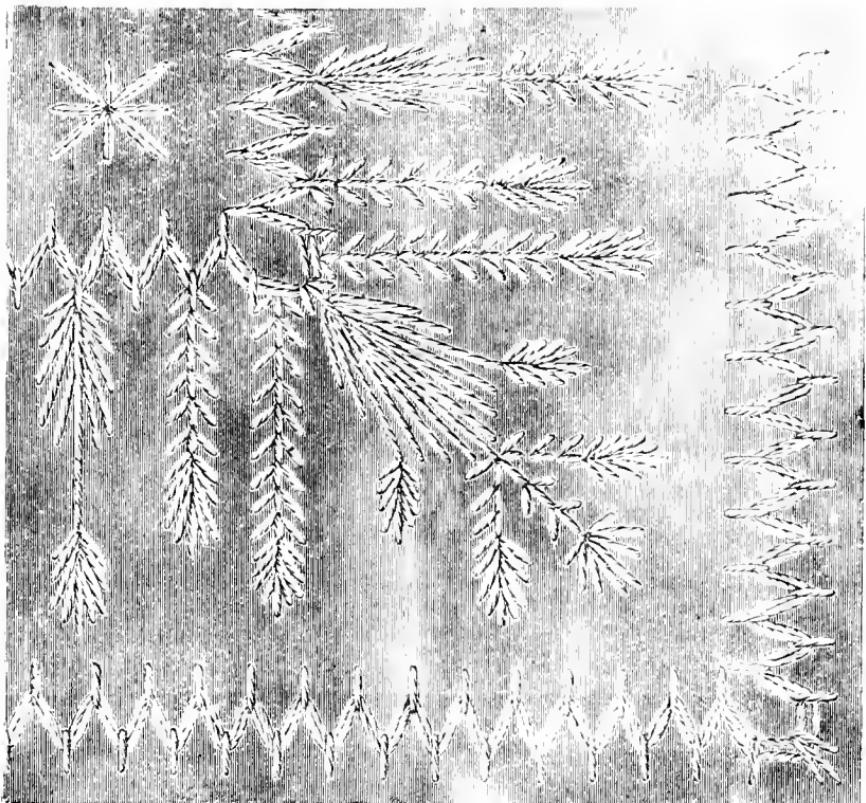
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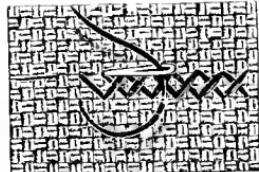
DESIGN FOR A PIANO COVER OR TABLE CLOTH.

DESIGN FOR A PIANO COVER OR TABLE CLOTH.

This engraving represents a very handsome design for a table spread, piano cover or stand cloth. The model from which this illustration was copied is made on garnet wool canvas, with a rich, gold-colored floss, and is probably as effective a combination as can be suggested. However, personal taste, and the prevailing tint in a room where the article embroidered is to be used, must direct combinations. It is not necessary to use canvas, as cloth, felt or Canton flannel may be preferred; but the meshes of the canvas will be found of great assistance in following the pattern with regularity of stitch. The work is all done in a long back-stitch, or sort of Kensington stitch, and is extremely effective.

Stitches and Foundation Fabrics.

A list and explanation of the fabrics and working materials used in embroidering fancy articles, hangings, coverings, tildies, etc. Also directions for and illustrations of various stitches. With the exception of two or three, the stitches are all variations of the cross-stitch, and are generally familiar, although there are many to whom they yet remain an unsolved mystery. The Alpha of all stitches is probably the "Gobelin," or "tapestry" stitch, but it is one which should not be taken up first by the beginner, for various reasons. We will proceed to describe the ordinary stitches.



CROSS-STITCH.

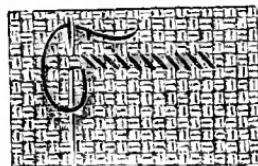
This is the first to be learned in doing canvas work. It is made by a back-stitch movement, with the needle always pointing to the left, as will be observed in the illustration, except sometimes in changing the direction of the design.

CROSS-STITCH. Of Java or ordinary canvas two threads each way is the limit for the stitch, one-half of which crosses diagonally from left to right and the other half in just the opposite direction. Each stitch is completed before the next is commenced, although in some instances a line of half-strokes may be made from left to right and the other halves finished in the opposite direction. The result is the same, but the effect is not so smooth, and consequently not so accurate.



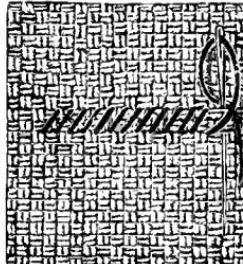
PERSIAN CROSS-STITCH.

It is said that in the irregularity of this stitch, and the Oriental colors selected for it, consists its beauty when it covers a design. By varying the length of the stitch, almost any design may be copied. The silk or worsted is carried across two threads of the ground for the first half of the stitch, and is then brought up between the two threads and the cross is made over the upper half of the long stitch. The illustration will clearly explain the method and effect.



TENT STITCH.

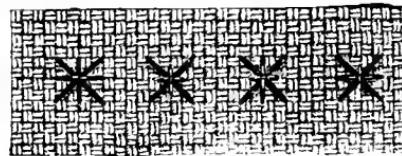
This is simply a short stitch made over a single crossing of the canvas threads and all slanting from right to left, four tent stitches occupying the space of an ordinary cross-stitch. It produces a very fine grounding, and must be carefully and evenly done. The movement is the same as in the tapestry stitch, as will be seen by referring to the engraving, which illustrates "tent" stitch perfectly.



TAPESTRY STITCH.

It is in this stitch that the old hangings and pictures, now so valued from their antiquity, were made. Although very simple, only those having some knowledge of the art of painting should attempt anything in this stitch, as the shading must depend upon the eye and not upon a counting of the stitches. Many of the old designs were painted upon the

foundation canvas, which was of great assistance to the worker; and we presume that some of the decorative art societies who are making a revival of Gobelin tapestry a specialty, would be able to furnish the same style of design. An artist in tapestry work can copy accurately from an oil-painted picture, with only the eye directing the coloring and shading. As we have before mentioned, four threads of canvas—two each way—mark out the space for one ordinary cross-stitch, and in this space two tapestry stitches are made. They are worked from left to right, crossing four threads in height and one in width, with a back-stitch movement, bringing the needle out toward the worker at the bottom of the line upon which she is working. The picture illustrates clearly the effect and the method of making tapestry-stitch.



STAR STITCH.

There are four varieties of this stitch, which is seldom used to delineate a design, unless upon coarse net or railroad canvas, for which the ordinary cross-stitch is not heavy enough. The illustrations delineate it very plainly, making it unnecessary to give a special description of it.

STAR STITCH.

IRISH STITCH.



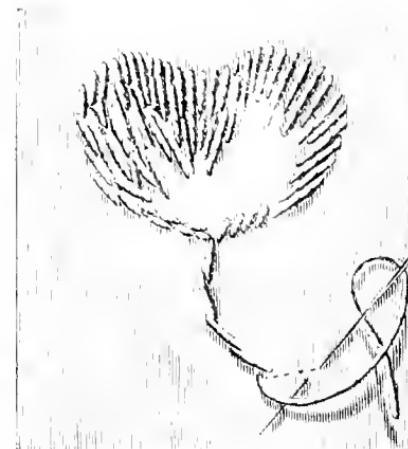
IRISH STITCH.
The proper idea of the effect and the manner of working. The German stitch is done in precisely the same way as the Irish, except that the stitch crosses the canvas diagonally. By exercising a little judgment and ingenuity, it will be seen that the worsted need only cover the surface. In doing it the regular way, the under side, as well as the upper, is covered with the zephyr, a method which may be condemned.

HEM STITCHING.



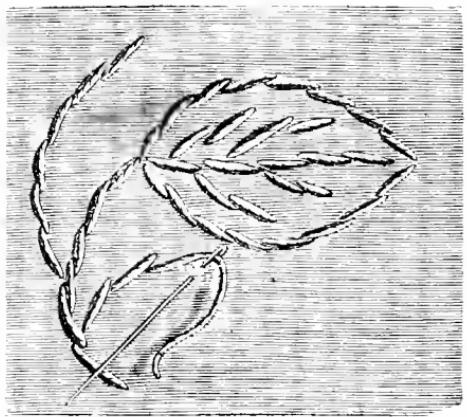
HEM STITCHING.
For handkerchiefs, linen-lawn collars and cuffs, the ends of neckties, scarfs, etc., hem stitching is much used. A few threads are drawn out of the article to be finished, where the hem is to be felled; and the felling is then done. After this, the ravelled or drawn space is separated into little spaces by knotting a few of the threads together at regular intervals with fine dross or cotton, and then the side next the felling is separated into extra spaces by dividing with a sort of back stitch taken through the knot, each cluster being first knotted together. A close inspection of the picture and a little ingenuity will enable one to easily hem-stitch any article desired, better than any written instructions can direct.

SOUTH KENSINGTON STITCH.



At South Kensington, England, some ladies of the nobility have established an art school, in which all styles of needle-work, antique and modern, are taught. One or two of these stitches have taken quite a hold upon the affections of the embroidery-loving woman, and for the want of a better name each is called "South Kensington Stitch." It will thus be seen that the article "a" is the appropriate one to use, and not "the," since there is more than one stitch belonging to the South Kensington school. The stitch, however, which has gone abroad in printers' ink as the South Kensington, is clearly illustrated by the engraving. It will be seen that it is nothing more than a back stitch, the stitches being made to fit in between each other with no special regularity, except to produce perfect shading. The outline of the design is stamped, and must be perfectly even when worked; but the interior of the petal or leaf is to be filled in according to the shape, and shaded to the taste, or the pattern if there be one to copy. English crewel is the proper working worsted for this stitch. Another stitch, known in the school mentioned as the "Stem Stitch," is here called the "Outline."





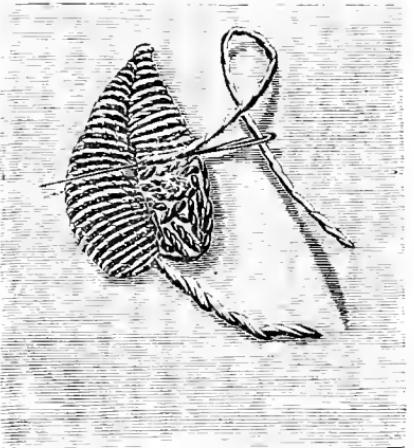
SOUTH KENSINGTON OUT-LINE STITCH.

It cannot be clearly explained in words, but may be comprehended at once by inspection of the engraving. It forms an unbroken outline, which appears like a finely twisted silk cord. It is very effective on satin, and is used for such designs as statuary with flowing draperies, Cupid, game, etc., looking when

finished, like a fine pen and ink drawing. One panel done on old gold satin, with dark olive embroidery silk, is exquisite. There is no filling in or shading; it is simply the outline that is followed; and also the strokes which would be made with a pen to represent drapery, or any of the other details of an unshaded sketch. It is very effective in foliage, butterflies, animals, etc., and may be made on almost any article of fancy work, as well as used for marking linen.

SATIN STITCH

Is done in all sorts of flosses, embroidery silks, zephyrs and crewels, and upon silk, satin, velvet, cloth and canvas. The pattern must be stamped and then "run" along all the lines with silk or worsted, and



SATIN STITCH.



DESIGNS FOR FEATHER STITCH.



each leaf and petal, if of good size, must be crossed and recrossed with the same, all before the real embroidery begins. There must be no break in the edge of a leaf or petal, and consequently each stitch must be carefully and evenly set. In leaves, such as the one shown in the illustration, the center is defined by the meeting of the stitches, which must be exactly even. Satin stitch is simply an over-and-over stitch, and generally both sides of the work look almost equally well.

DESIGNS FOR FEATHER STITCH.

These two designs are very pretty for fastening the edges of ribbons or strips of contrasting fabric to position, or for outlining borders, hemming flannels and embellishing fancy work generally. It is done by the chain stitch movement, and is very simple.

FOUNDATION FABRICS.

In commerce the word "canvas" embraces certain varieties of fabric, each with the same predominating characteristic of permitting regular cross or single stitches to be made upon it in every direction. Of late many additions have been made, one of which is extremely desirable, on account of its texture and width, which render it suitable for piano and table covers. We refer to

PLAIN WORSTED CANVAS.

This canvas is woven of thick wool threads in the ordinary manner, two threads of warp and two of woof forming each square required for a cross stitch. It is generally worked in silk, crewel, or *filet*, and is not only used for all the ordinary canvas work, but is, as before mentioned, selected for furniture or piano spreads. It comes in all shades of red, blue, buff, etc., as well as in black, and occasionally in white. Its widths, like nearly every variety of canvas, are half a yard, three-quarters, one yard, and a yard and a half.

SILK CANVAS.

This canvas is always used for fine work, which is for inspection rather than for service, although now and then the sweetheart selects it to form an embroidered pair of suspenders for her lover; and in this capacity it does very good service, probably from the infrequency with which so dainty a gift is worn. It is generally embroidered in floss and beads or in either alone, and is used for glove and kerchief boxes, cases for spectacles, covers for fancy toilette cushions and boxes, and especially for bracket lambrequins. It comes in black, white and various tints, and requires no "filling in" after the design is worked, being a sufficiently handsome fabric in itself.

JAVA CANVAS.

This variety comes in cotton and linen, and includes the worsted canvas before mentioned. As the threads are finer, two are woven together, so that four of the warp and four of the woof make the square or block marking out the stitch. It comes in all the desirable shades, colors and widths, and is used for tidies, mats, sofa-pillows, slippers, covers for stools, bags for brushes, shoes, etc.

PANAMA CANVAS.

This fabric is straw-colored and straw-like in texture, and forms beautiful fancy articles for the table, such as baskets, mats, card-cases, etc. It is generally worked in crewel, split zephyr or silk.

HONEY-COMB CANVAS.

This is a cotton canvas familiar to almost every one, from the resemblance its surface bears to honey comb, except that the mesh is square instead of hexagonal. It is worked on the surface with long stitches of single worsted run under the threads forming the square or meshes. The worsted run in for the border is cut off or looped up at some distance from the edge, to form a fringe. It is used principally for toilette sets for bureaus and wash-stands.

RAILROAD OR NET CANVAS.

This is a stiff linen and cotton fabric in black or white, and woven in a large, open mesh. It requires a double worsted to work with, and may be filled in for a background or lined. Cross and star stitches are principally used for it, but it may be worked in the same way as honey-comb canvas. It is used for tidies and sofa pillows.

MUMMY CANVAS.

This is a new variety, presenting the same surface as regular mummy cloth, except that it is woven in close, irregular-looking meshes. Even for experts, counting threads will be necessary for regular work on this canvas, and therefore it is not advisable for beginners. It is handsome, however, and will require no grounding or filling in. The color is the natural linen tint, and the fabric may be worked with crewel, silk or zephyr. It is used for chair backs and seats, fancy camp stools, cushion covers, sofa pillows and any article requiring a strong foundation.

IDA CANVAS.

This is a new, unbleached linen canvas, which is woven in loose meshes that look as if they had once been embroidered and then had the work picked out again. It is just the thing for beginners, and is also preferred to the Java for all purposes. It is worked with single zephyr and silk floss. Later, some very handsome designs will be given for this canvas, which, like the wool and mummy canvas, is also largely used for table and stand spreads.

CONGRESS CANVAS.

For delicate tidies, covers, etc., to be done in fine crewel, floss or *filoselle*, this canvas is at the present time the favorite. Although it is really very strong, being made of hard, twisted linen threads, it looks like coarse or heavy tarlatan, without the stiffness of and with the transparency natural to the latter fabric. It is ornamented in stripes, as follows: The length required is cut, and a satin ribbon, about No. 12, is basted through the middle, and one of another color at each side, so as to leave four spaces of canvas. The ribbon is fastened down at each edge, and at the center if desired, with fancy stitches in gay flosses. A floral pattern is then stamped between the ribbons, and is embroidered in one of the South Kensington stitches in natural colors with silk floss or *filoselle*. Tassels and the fringed ends of the ribbon finish the ends, and the sides are hemmed in a fancy stitch with bright flosses. It comes in white, black and all the fancy tints, and is really the most dainty of all the canvases of the present.

FANCY CANVASES.

Although the two varieties we have to describe are really varieties of the plain styles already mentioned, it is, perhaps, as well to call particular attention to them by a separate paragraph. One is the Ida, which has its surface blocked off in two-and-a-half-inch diamond squares by a Grecian pattern that is woven in. The squares are decorated in any fancy design in cross and back stitch, or with appliquéd classes, the Grecian effect being left either undecorated or otherwise, as the taste directs. This canvas is suitable for tidies, toilette sets, cushion-covers, chair-backs, etc., and is seen in unbleached and cream-white.

The other is a worsted canvas, of which our example is bright scarlet. Its squares are one inch and a half in size, and are separated or marked out by inch-wide weavings in honey-comb pattern. The squares are worked in either cross-stitch or back-stitch, and in any colors harmonious with the color of the canvas. For cushions and spreads it is very handsome.

CLOTH FABRICS.

Upon regular fabrics all embroidery designs have to be stamped and are generally worked in over-and-over or back-stitch, with crewel or silk, or with both combined. There are several varieties; such as

broadcloth, mummy cloth, felt, and French flannel, which latter is only an "artistic" rendering of the old-fashioned Canton or cotton flannel. Stand, table and piano covers, lambrequins, upholstery and wall-hangings are all made from these materials, which are soft in texture, rich in falling folds, and eminently suitable for any purpose for which they are chosen. All the olives, old gold, aesthetic reds and antique blues and pinks are fashionable in embroidery materials for such fabrics, and the latter are principally of an olive, old gold or red color.

RUG MATERIALS.

Sack-cloth—better known as coffee-bagging—burlaps and a thick, coarse, unbleached canvas are generally selected for rugs. Berlin or Germantown wools and double zephyr are the embroidery materials. The bordering may be purchased and then embroidered along its heading and sewed on, or one may be crocheted along the edge. Cross and star stitches are used for rugs.

MISCELLANEOUS FABRICS.

In linen, there are serim, a strainer-like fabric, for curtains; erash, which is made into chair-backs, cushions, rugs, spreads and towels, with crewel work for the decoration; and heavy linen sheeting, and any other linen not having a glazed finish, which are worked with crewel into samplers and decorated napkins, table and bed linen, tidies and all sort of fancy coverings. Then there are sail-cloth and fancy bed-ticking, Turkish towelling and cricketing flannel, all of which find a place on the list of fabrics for artistic needle-work, and are used for any purpose seeming appropriate.

FINE FABRICS.

The silk and velvet fabrics used for elegant trifles, and for fans, slippers, etc., are costly, and require an experienced workwoman to make a success of the attempt to embroider upon them. Embroidery or floss silk, *filoselle*, chenille, beads, and gold and silver threads are all necessary to artistic work, as they are unsuited to the coarser wools and crewels.

WORKING MATERIALS.

The proper kind of needle is one of the first considerations upon the list of

IMPLEMENTES

Whether intended for silk or worsted, it should have an eye sufficiently large to allow the strand to pass through easily and without fraying, and yet not so large as to crowd the threads of the fabric. For all canvas embroidery, choose a needle with a blunt or rounded point; but for embroidery upon close fabrics, a sharp-pointed needle must be used. A silver thimble, worn nearly smooth, or a plain ivory one, is considered best for embroidery. In embroidery upon satin or silk, two thimbles are used, one upon each hand.

In large pieces of work, and in some small ones also, it will be found necessary to use a frame. A frame like that of a slate, made of the desired size, is nice. Two hoops are often used, one large enough to slip on over the other after the latter is covered with the fabric.

The scissors should be small, very sharp and finely pointed. For cutting skeins of silk or wool into proper lengths, round-pointed shears are best.

In some of the finer designs it will be necessary to pierce small holes, and for this a bodkin is needed.

CREWEL.

Away back in our childhood crewel was simply penny skeins or what we now call single zephyr, and though it worked softly and shaded beautifully, it is not so well adapted to artistic work as English crewel, which looks like coarse but even Shetland wool. It is composed of two closely-twisted strands of a soft and glossy, yet slightly wiry wool. This latter acts as an agent in shading, so that a leaf or petal done flatly and in but one tint changes its shadows or shades with every reflection of the light. This quality is considered one of its chief charms. It works in as easily and as prettily as silk, and is always used for satin stitch or a long back-stitch. It comes in all tints of every shade, and is sold by the skein in small quantities and by weight in the larger ones.

ZEPHYR.

There are three kinds of this familiar wool—double, single and split, containing respectively eight, four and two threads. The double and single are very slightly twisted together, so that the strands can be divided for embroidery. The two strands of split zephyr are twisted as closely as crewel, and this wool is used principally for crocheting.

GERMANTOWN AND BERLIN WOOLS.

There is very little difference between these two varieties, each consisting of four strands of wiry wool twisted together a little more firmly than zephyr, but having more of the crewel finish. They are used principally for embroidering burlaps and canvas rugs, and for knitting spreads, house-sacks and shawls.

Shetland floss, which resembles these wools, but is softer than either, and Shetland wool, with which every one is familiar, may also be included under this head, as both are used for knitting shawls.

SAXONY YARN.

There are two kinds of this yarn, the "two-thread" and the "three-thread," each twisted very closely. It comes in all shades, and while it is sometimes used for cross-stitch on canvas tidiies, etc., it is principally used for crocheting lace, shawls, sacks, etc.

FANCY WOOLS.

Pompadour wool comes in all shades and is like split zephyr very loosely over-wound with a fine-strand *filoselle* silk or floss.

The newest thing is "frosted" wool, which is extremely handsome, and comes not only in all the delicate tints but also in the *cashmere* or metal effect. The latter, of which we have a sample before us, consists of three very fine strands of black wool, each wound with a minute crimped wire of metal, two of the wires being gilt and one copper color. The effect is that of a string of very fine rainbow beads. The pale tints of blue, rose, cream, etc., are wound with silver tinsel, and the yellows with gilt. Care must be exercised in working it, as it will not pass through any but large-meshed canvas. It can be laid on the surface with the same effect as satin stitch, and fastened down with silk stitches.

SILK MATERIALS.

Saddler's silk, embroidery silk, floss and *filoselle* are the four varieties in use. The first is used a great deal for fringes and chain-stitch embroidery. The second is used for the main portion of any design, and may be intermingled with floss to soften the edges of leaves and petals. *Filoselle* is a coarse, untwisted silk, composed of several strands of very slightly twisted threads. It is sometimes used in place of embroidery silk, especially in designs where large blossoms predominate. It shades prettily, and makes a satiny surface that is very handsome. It comes in skeins, like the other varieties.

CHENILLE.

For embroidery, chenille is very fine, and must be cut in short

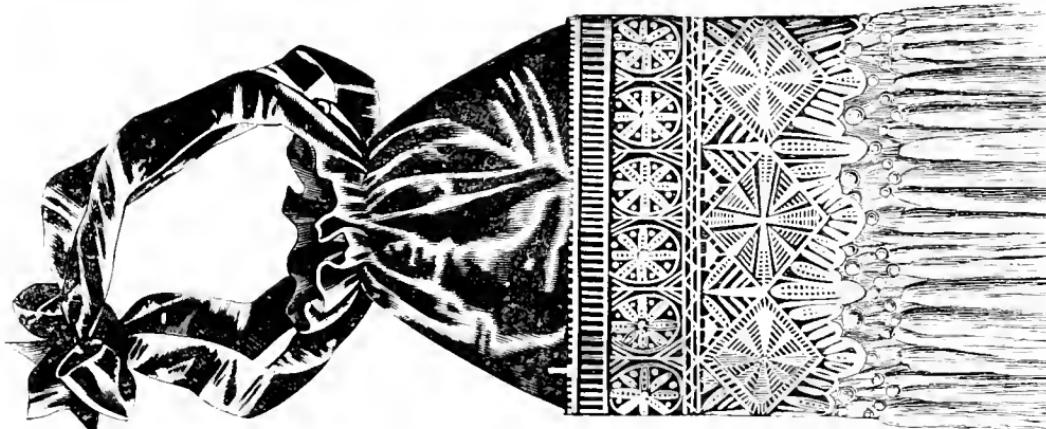
lengths, as it soon pulls out by drawing it repeatedly through any fabric. It is effective for portions of a design, but is not durable for anything that is to receive wear.

GOLD AND SILVER THREADS.

Gold and silver threads come in several varieties and, judiciously used, add a very charming effect to embroidery.

COLORED BEADS.

Colored beads are very effective in embroidering, and may be purchased so as to shade as handsomely as wool. Aside from these several varieties of pearl beads, together with gold, steel and the rainbow kind, greatly enhance the effect of many patterns.



LADIES' HAND BAG.

This is one of the latest novelties in bags, and is very quaint and stylish. It is simply a square satin bag, drawn up at the top by a ribbon, by which it is also suspended from the arm. It is trimmed with Macramé lace, which latter is made over a cushion and is, of course, unbleached or écrù linen thread, which is knotted into fringe at the lower edge of the lace.

SPLASHER, TO FASTEN BACK OF A WASH-STAND.

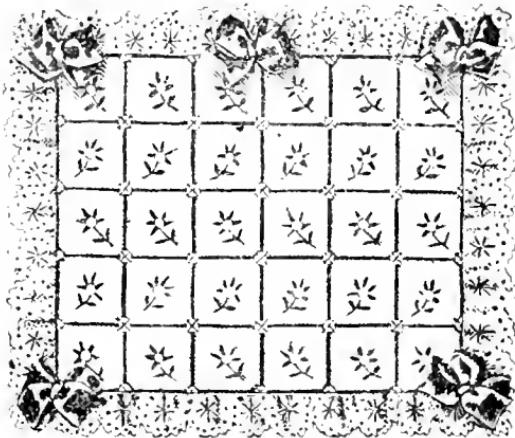


FIGURE NO. 1.

This splasher is made of zephyr-decorated, dotted Swiss, laid over pink, blue, red or lavender cambric, and bordered with lace. The bows match the tint of the cambric and cover the tacks holding the splasher to the wall. A border of plain, plaited Swiss, with or without a lace-finished edge, may be used in place of the lace fillet here seen.

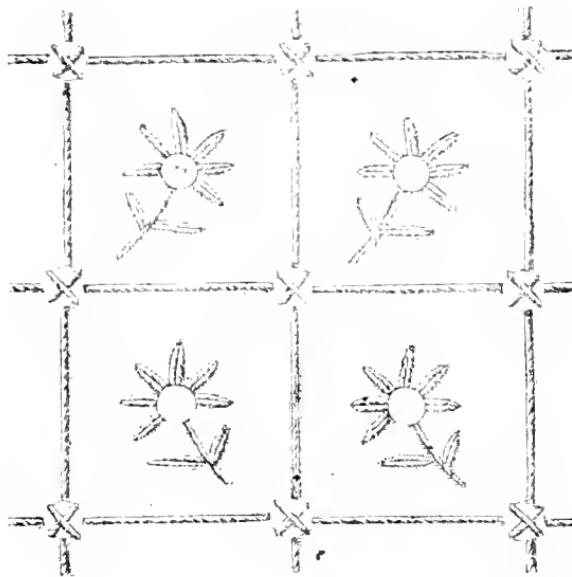
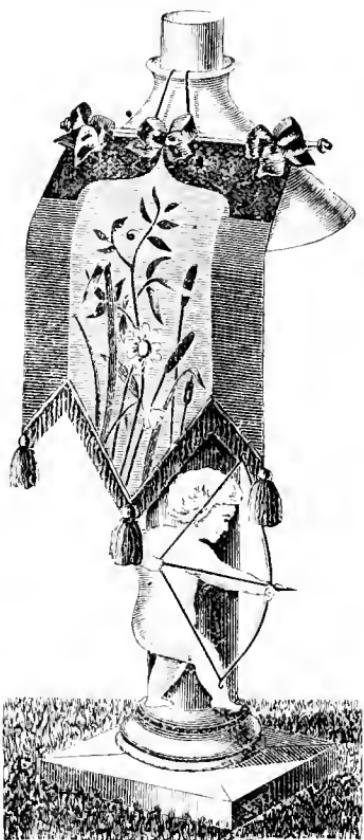


FIGURE NO. 2.

FIGURE NO. 2.—DESIGN IN FULL SIZE, FOR SPLASHER ILLUSTRATED AT FIGURE NO. 1.—This engraving shows the method of embellishing Swiss for the purpose mentioned. Single zephyr is used for the lines and to otherwise decorate the muslin. Blue, red, olive, pink, brown, lavender or any other tint preferred may be represented by the worsted.

BANNER LAMP SHADE.



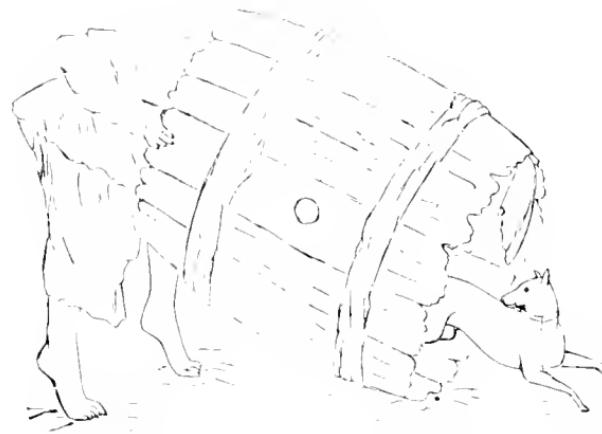
BANNER LAMP SHADE.

This engraving represents a lamp shade that is considered very stylish, and may be purchased ready made or manufactured at home. The rod and hook at the top may also be bought separately at most fancy stores, or the local tinsmith or carpenter will be able to make the support from an inspection of the design. The banner rod is generally made from six to eight inches long, according to the size of the lamp it is to hang on; and the hook is a piece of wire, whose ends are fastened to the rod, while its center is bent to form the hook. The shade is composed of two tints of satin, cut in one wide strip for the middle and a narrow one for each side. Or, two widths of satin ribbon may be used, the edges of the middle strip fastening smoothly over those of the sides. The middle strip is embroidered in silk flosses in South Kensington stich, and its lower edge forms a deep point, while the ends of the side strips define half points. The lower edge is trimmed with narrow fringe, and a tassel is sewed to each point. A fancy facing of velvet is applied to the top of the shade, and a lining of pale or bright silk or Silesia is added. The banner is fastened to the rod under tiny bows of ribbon. The colors may be in accordance with personal taste, and yet not inharmonious with the other coloring in the room where the lamp is used. A charming variety is attainable, even under the observance of the latter condition.

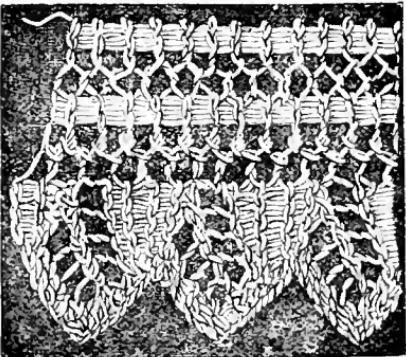
It is composed of four sections of pasteboard, each cut in the outline and according to the marked dimensions of the diagram. Each piece is then covered with cloth, felt, velvet, satin or any material preferred, and lined with Silesia, silk or satin of a gay, contrasting tint. The sides are then joined by an over-and-over stitch, which is concealed by quilted ribbon, and also by ribbon arranged in ties, loops and bands, with a graceful intermingling of artificial fruit. If the basket be covered with greenish old-gold the lining may be of cardinal, the plain and quilled ribbon of olive, and the fruit a mixture of red and yellow, or all red. If the room in which the basket is to be placed is fitted up in any particular tints, the basket should be made to correspond, by using the predominating colors. Dull tones for the lower portion, with a gradual deepening into a rich, warm glow at the top, are also admired.

SCRAP BASKET.

predominating colors. Dull tones for the lower portion, with a gradual deepening into a rich, warm glow at the top, are also admired.



OUTLINE EMBROIDERY DESIGN.



OAK LEAF LACE.

This lace is used in trimming muslin under-garments, flannel petticoats, bracket lambrequins, lamp shades, etc., the material from which it is made deciding its use. For petticoats, it is generally made of red or white Saxony yarn; for under-clothing, of linen thread; and for the fancy articles, of silks of all colors. It is knitted in the following manner: Cast on 14 stitches.

First row.—Knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 1 plain, throw thread over twice, and knit 2 together; throw thread over twice, and knit 2 together; knit 1 plain.

Second row.—Knit 3 plain, seam 1, knit 2 plain, seam 1, knit 1 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain.

Third row.—Knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together;

knit 3 plain, throw thread over twice, and knit 2 together; throw thread over twice, and knit 2 together; knit 1 plain.

Fourth row.—Knit 3 plain, seam 1, knit 2 plain, seam 1, knit 3 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; then knit 2 plain.

Fifth row.—Knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 5 plain, throw thread over twice, and knit 2 together; throw thread over twice, and knit 2 together; knit 1 plain.

Sixth row.—Knit 3 plain, seam 1, knit 2 plain, seam 1, knit 5 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain.

Seventh row.—Knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 7 plain, throw thread over twice, and knit 2 together; throw thread over twice, and knit 2 together; knit 1 plain.

Eighth row.—Knit 3 plain, seam 1, knit 2 plain, seam 1, knit 7 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain.

Ninth row.—Knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 14 plain.

Tenth row.—Knit 2 plain, bind the first over the second, and so continue knitting and binding till you have bound off 8 stitches, and have 14 left on the needles, 1 on the right-hand needle, and 13 on the left-hand one; knit 5 plain, throw thread over twice, and seam 2 together; knit 2 plain, throw thread over twice, and seam 2 together; knit 2 plain.

This completes one scallop.

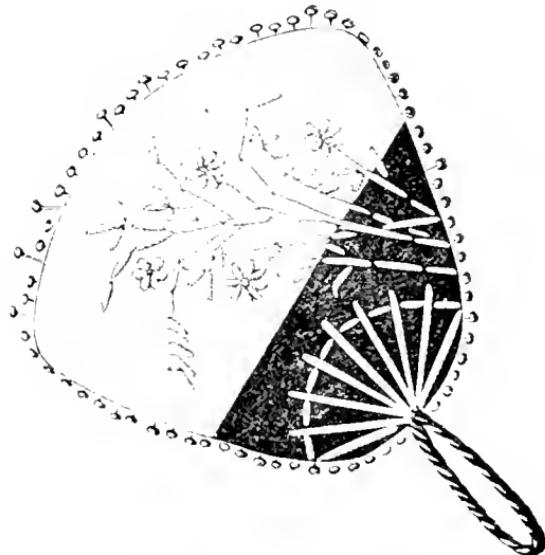


FIGURE NO. 1.—FAN PIN CUSHION.

FIGURE NO. 1 AND 2.—FAN PIN CUSHIONS.

These dainty little affairs are given in their proper sizes, and may hang up at one side of the dressing-case. Or, if the cords and tassels be omitted, they will serve as pretty pocket-cushions for gentlemen. The cushion foundations are each covered with card-board and overlaid with silk, two pieces of card-board being necessary for one fan. The two pieces, after being overlaid, are over-handed together. The fan represented by figure No. 1 has one side overlaid with plain satin,

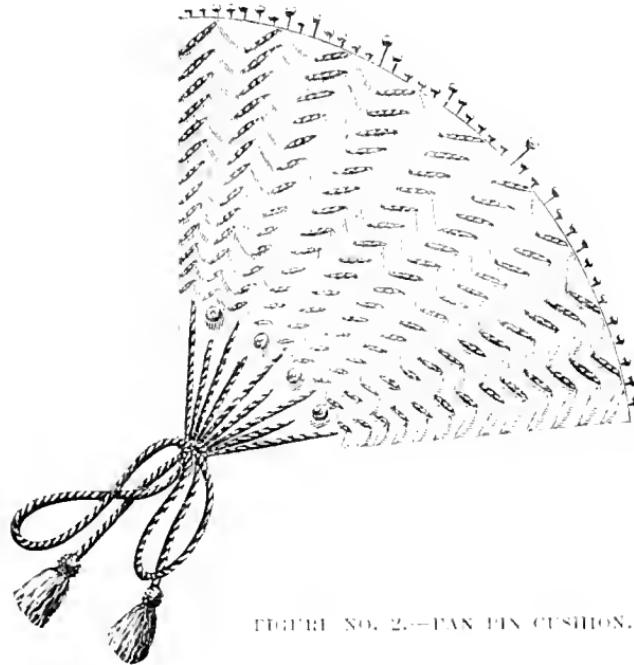
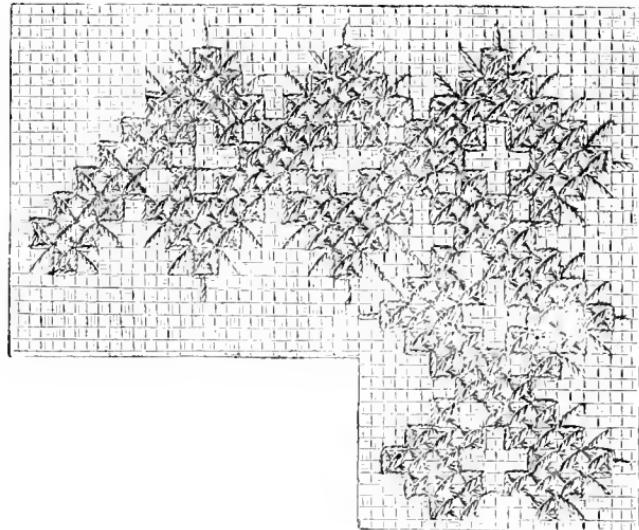


FIGURE NO. 2.—FAN PIN CUSHION.

while on the other side appear two shades joined by a cross-seam and decorated in a sketchy-looking stitch with silk floss. The other fan is overlaid with plain silk, and decorated on one side with two shades of floss, to represent the effect of the foldings of an ordinary fan. Its reverse side is left plain. Long stitches of floss represent the sticks, and a fine cord of floss, with tasselled ends, completes the point of the fan.



DESIGN FOR A TIDY MAT.

There is nothing to be said in reference to the design here illustrated, as the engraving shows its appropriateness for the purpose mentioned in the title. The sample is done in olive zephyr, with an outline of old-gold silk floss. Any other combination of colors may be used, if preferred. The main portion of the design is done in ordinary cross-stitch, but the outlining runs straight along the sides of the stitches, and also branches out between them in the manner illustrated in the engraving.



CAT'S HEAD IN SOUTH KENSINGTON STITCH.

This engraving shows a design that may be applied to the corners of handkerchiefs, or to the corners or centers of any articles for which such a design is required or considered appropriate. The tints selected must depend upon the taste, shaded gray, brown and wood colors being generally used. The wood color is selected for the present example, with black for the eyes and tip of the nose, and red for the mouth.



TIDY OF DARNED NET.

A tidy of wash blonde, embroidered in a pretty and simple design to suggest rows of insertion, between which full, soft-looking rosettes of flat linen-braid are fastened at equal intervals. A row of the rosettes is also arranged about all the edges of the tidy, and forms a rich-looking border. Pale blue Sarah silk is used for lining and forms an effective background, as it exhibits effectively the beauty of the design. Silesia, cambric, silk, satin or any similar fabric may be used instead of Sarah for lining, and may be of any delicate or bright tint most pleasing to the fancy, or in accordance with the predominating colors in the room. The work must be neatly and carefully done to look well, and is so simple that only a little time and patience will be requisite to a pleasing result.

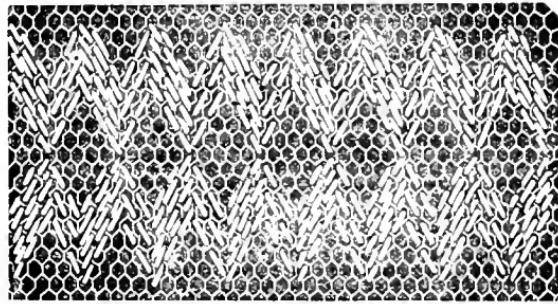


FIGURE NO. 1.—DESIGN IN FULL SIZE FOR TIDY.

No. 1.—This engraving shows the full size and pattern of the embroidery used in making a tidy. The design is clearly illustrated, and its description in detail may be read at No. 2.

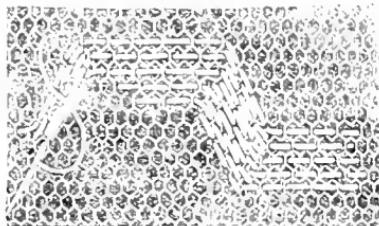


FIGURE NO. 2.—DETAIL OF STITCH AND DESIGN FOR TIDY.

No. 2.—A thorough idea of the stitch and design used in making a tidy is given by this engraving. The design combines the single and double stitches, the combination of the two being much more effective than if either were used alone. The single stitch is made by taking up two meshes of the net and leaving one between. In the double stitch all the meshes are taken up, the second stitch taking up the one left by the first stitch, and a solid and irregular result is obtained. The meshes should be counted in the same way as in embroidering canvas, so that the pattern will be accurate all through.

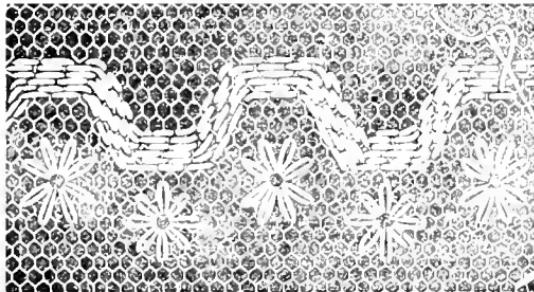
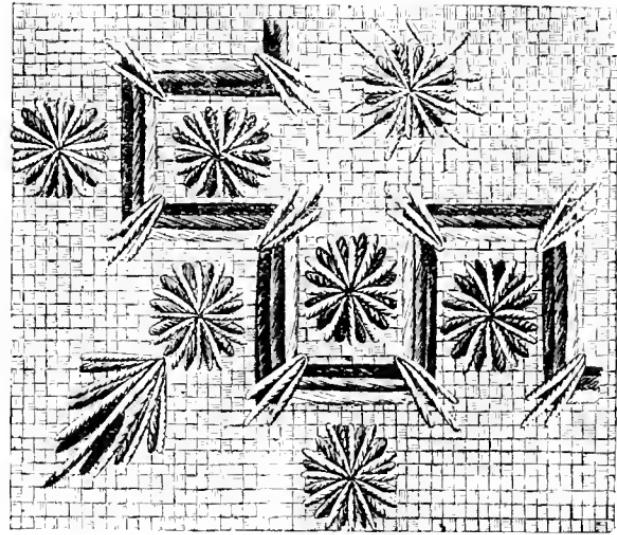


FIGURE NO. 3.—DESIGN FOR DARNED NET.

only half the figure—and applied to children's dresses, skirts, etc., made of fine lawn or nainsook.

No. 3.—This design fully illustrates the double stitch in the border or margin. The stars have all the stitches radiating from one mesh, each stitch being "looped" through a mesh two holes from the center. This design may be employed for the engraving shows



DESIGN FOR A TIDY OR MAT.

The South Kensington stitch in one of its many forms is here used. Three shades of red are used for the Grecian outline, and the shades are so distributed that sometimes the darkest is the outer thread, and sometimes the lightest, as will be seen by referring to the engraving. The stitches crossing the corners are in "new gold" silk floss, and the daisies are in pale olive and dull blue—the former being inside the Grecian outline and the latter outside. Each daisy is also outlined with the floss, and the leaf at the corner is made of the three shades of red and the floss. Any other combination of colors preferred may be used. The design is suitable for sofa-cushions, etc., as well as for the purposes mentioned in the title.



WHISK BROOM HOLDER.

WHISK BROOM HOLDER.

The holder here represented has a long-handled Japanese fan for its foundation. The back of the fan is smoothly covered with satin, and a duplicate shape is cut from embroidered satin for the front. This duplicate is hollowed out a little at the top, and is lined with Wigan or thin eard-board, after which it is sewn to the fan, with an opening left at the bottom for the broom to pass through in the usual manner. The fan edge is next bordered with cord, that is knotted at the sides, and then crosses the top of the duplicate to the center, where its tasseled ends are tied in a bow-knot. A tiny hole is bored through the handle of the fan, and in it is inserted a wire or cord by which to suspend the holder, and over the wire is fastened a handsome bow of ribbon. Cardinal, blue, old-gold and lavender are the shades generally selected in making this holder. The cord may be silk, worsted, gilt, silver or crocheted, as preferred.

MANNERS AT HOME.

BY MRS. H. O. WARD.

"Good manners, like charity, must begin at home."

The knowledge of what *is* done and what is *not* done by persons of refinement and cultivation, gives to its possessor the consciousness of feeling thoroughly at ease in whatever sphere he may happen to move, and causes him to be considered "well-bred" by all with whom he may come in contact.

Good manners consist in a constant maintenance of self-respect, accompanied by attention and deference to other people; in correct language; gentle tones of voice; ease and quietness in movements and action. They repress no gaiety or animation which keeps free of offence; they divert seriousness of an air of severity or pride.

In conversation, good manners restrain the vehemence of personal or party feelings, and promote that versatility which enables persons to converse readily with strangers, and take a passing interest in any subject that may be addressed to them.

To listen with patience, however prosy our entertainer may be; to smile at the thrice-fold jest; to yield the best seat, or the choicest dish, or the most amusing volume, are acts, not of mere civility, but of kindness or unselfishness, and such are among the requirements of good-breeding.

So of every other prescribed rule of social conduct—of that absti-

nence from interruption or contradiction in conversation; of that suppression of a yawn; of that cheerful countenance, concealing inward anxiety or weariness; of those perpetual endeavors to please and to seem pleased, which end in becoming a second nature to those who are trained to practice such acts in their daily home life.

The essence of good manners is unselfishness. Its animating spirit is forbearance.

Thus we see that goodness is the parent of politeness, and that badness is the parent of vulgarity, for is not bad temper vulgar? Is not selfishness vulgar? Are not greediness, prevarication, lying and dishonesty utterly vulgar? In a word, is not vice vulgar?

Let our little ones be trained in an atmosphere of gentleness and kindness, from the nursery upwards; let them grow up in a home where a rude gesture or an ill-tempered word are alike unknown; where between father and mother, master and servant, mistress and maid, friend and friend, parent and child, prevails the law of truth, of kindness, of consideration for others, and they will not carry into the world aught of coarseness, of untruthfulness, or of vulgarity of any kind. Parents must be what they wish their children to be.

In no place does the observance of the rules of good manners bear more gratifying results than in the home circle, where, stripped of their mere formality, tempered with love, and fostered by all kindly impulses, they improve the character and bear their choicest fruits.

Politeness is not like a robe of state, to be worn only on occasions of ceremony. A true gentlewoman will show as much courtesy, and observe all the little details of politeness, as unfailingly towards her parents, husband and family, as towards the greatest stranger.

A true gentleman will never forget that if he is bound to exercise courtesy and kindness in his intercourse with the world, he is doubly bound to do so in his intercourse with those who depend upon him for advice, protection and example.

No observances, however minute, that tend to spare the feelings of others, can be classed under the head of trivialities; and politeness, which is but another name for *general amiability*, will oil the creaking wheels of life more effectually than any of those ingents supplied by mere wealth and station.

Etiquette is not politeness, but only the mere external vesture of it; too often the mere counterfeit. Yet all its points, artifical though they be, should be understood. The best guide, after all, is that kindness of heart which gives honor where honor is due, and which is ever auxious to spare the feelings and the prejudices of others.

A well bred woman takes especial care in the training of her servants, so that her domestic arrangements are carried on as noiselessly and easily as if by machinery. She does not talk of the affairs of her kitchen and nursery to her guests.

The very atmosphere of a house, and the manners of the servants, proclaim the refinement or the want of refinement of its mistress. The house may be ever so small, the furniture ever so simple, yet irreproachable cleanliness and neatness will reign around.

The unexpected guest finds an orderly table and an unembarrassed welcome. No apologies are made to annoy or to cause discomfiture. Neither children nor servants are reproved in the presence of others, but singly and alone. Scandal finds no favor, and conversation never

degenerates into gossip. Peace and good will are the permanent household gods.

The first essential of refinement in life and manner is a total absence of pretension; and the first point necessary to be considered in the arrangement and ordering of a home is that everything should be on a scale exactly proportionate to the husband's income.

Let all young housekeepers begin life by a resolute abnegation of shams. As wealth increases, expenditures may increase; but never forget that misery is the result of living beyond one's means. To embellish home, to make happy the lives of those near and dear ones who dwell within it, is a task of no little honor, rewarded by no scant need of gratitude and praise.

The ideal wife and mother "openeth her mouth with wisdom; and in her tongue is the law of kindness. She looketh well to the ways of her household, and eateth not the bread of idleness. Her children rise up and call her blessed; her husband also, he praiseth her."

TABLE MANNERS.

Nothing reflects more upon home training than bad manners at the table. Restlessness, shown by fidgeting in your seat, moving the feet unnecessarily, playing with the table utensils, or crumpling the bread, is very annoying to those who have been trained correctly in youth.

To open the mouth while chewing the food, instead of keeping the lips closed; to talk when the mouth is full; to suck up soup from the spoon; to put a knife in the mouth; to bend the head low down over the plate; eating rapidly, or to make any noise in eating, are breaches of good manners.

Chew the food well, but quietly, and eat slowly. Never use a spoon for anything but liquids, ice-cream, cheese, fish—where silver fish-knives are not used.

Everything that can be eaten without a knife or a spoon, should be eaten with a fork; such as, sweetbreads, fôisses, pies, etc. Bread is always broken, when not buttered; not bitten, nor cut with a knife.

DINNER FAIRIES.

Ease and good breeding are nowhere more indispensable than at the dinner-table, and the absence of them is nowhere more apparent. As soon as you are seated at the dinner-party, remove your gloves; half-unfold your table-napkin, and place it across your lap, putting your roll at the left of your plate.

As soon as you are helped, begin to eat. The custom of waiting is obsolete. Take soup from the side of the spoon, and be careful not to make a noise in doing so. By tilting the spoon you can avoid sucking it up. Never tilt the plate, however.

Soup and fish are not taken a second time. You can refuse any dish that is passed. After eating, the mouth should be wiped with the napkin, before drinking.

Fruit is eaten with a silver knife and fork, after which you dip your fingers in the fingers-glass, wiping them on the table-napkin, not on the d'oyley. If a fingers-glass and d'oyley are placed on your dessert-plate, you should at once remove the glass and d'oyley, placing them on your left-hand; the glass on the d'oyley.

Also, when a plate is placed before you, with a fork and knife on it, immediately remove fork and knife, or spoon, to your right-hand.

It is a mistake to keep guests over two hours at table, even at grand dinners. One hour is the limit of an unceremonious dinner, where host, hostess and servants understand their duties.

TREATMENT OF SERVANTS.

The French have a proverb to the effect that the master or mistress who has a noble heart is easy to serve. We say, "A good mistress makes a good servant"; and if housekeepers believed this, they would not make the shortcomings of their domestics a topic for conversation, as some do.

Act courteously and generously toward those in your employ, and you will procure a willing service from all who are capable and trustworthy.

Scolding, harsh reproofs, fault-finding in a disagreeable way, are all productive of insolent replies; and never make any one sorry for an omission, mistake, or accident.

When any delinquency must be noticed, it is better to begin by a gentle and kind inquiry why it was so. It affords the person an opportunity of justifying herself when right; and when in the wrong, he or she will be more likely to see and admit it, if questioned instead of blamed.

Civility is as necessary to agreeable relations with servants as with others. It lessens the trials of service, promotes kind feelings on both sides, and checks undue familiarity.

Always thank servants for what they do for you, and always ask rather than command their services. Deal promptly and decidedly with anything which shows a defect of principle, but reprove like a friend. A good mistress is the friend of all who serve her well, and is often able to train even bad servants into good ones.



KNITTED TORCHON LACE.

Cast seventeen stitches.

First row.—Plain.

Second row.—Knit 3, turn over twice, seam 2 together, knit 2, turn over three times, narrow, knit 6, turn over twice, seam 2 together.

Third row.—Turn over twice, seam 2 together, knit 7, knit first loop, seam second, drop third, knit 2, turn over twice, seam 2 together, knit 3.

Fourth row.—Knit 3, turn over twice, seam 2 together, knit 11, turn over twice, seam 2 together.

Fifth row.—Turn over twice, seam 2 together, knit 11, turn over twice, seam 2 together, knit 3.

Sixth row.—Knit 3, turn over twice, seam 2 together, knit 2, turn over three times, narrow, turn over three times, narrow, knit 5, turn over twice, seam 2 together.

Seventh row.—Turn over twice, seam 2 together, knit 6, knit first loop, seam second, drop third, knit 1, knit first loop, seam second, drop third, knit 2, turn over twice, seam 2 together, knit 3.

Eighth row.—Knit 3, turn over twice, seam 2 together, knit 13, turn over twice, seam 2 together.

Ninth row.—Turn over twice, seam 2 together, knit 13, turn over twice, seam 2 together, knit 3.

Tenth row.—Knit 3, turn over twice, seam 2 together, knit 2, turn over three times, narrow, turn over three times, narrow, turn over three times, narrow, knit 5, turn over twice, seam 2 together.

Eleventh row.—Turn over twice, seam 2 together, knit 6, knit first loop, seam second, drop third, three times, knitting 1 between the three loops, knit 2, turn over twice, seam 2 together, knit 3.

Twelfth row.—Knit 3, turn over twice, seam 2 together, knit 10, bind off all but 2 (by slipping the twelfth stitch over the eleventh and

so on until there are only 2 on the left-hand needle), turn over twice, seam 2 together.

Thirteenth row.—Turn over twice, seam 2 together, knit 10, turn over twice, seam 2 together, knit 3. Repeat from second row.

SCENT SACHET.

Two pieces of blue or pink silk satin three inches square. Sew into a tiny bag, and put in three layers of cotton filled with sachet powder. Sew the open end together, and quill white lace around the edge. Paste an embossed floral motto on one or both sides, and you have a pretty addition for a writing desk, glove or handkerchief box.

NARROW LACE.

Cast on 11 stitches.

Knit 3 stitches, thread over and narrow, thread over and narrow, thread over twice and narrow, thread over twice and knit 2.

Back.—Knit 2, knit first loop, seam second loop, knit 2, seam 1, plain 1, seam 1, plain 1, seam, knit 3, 3 plain, thread over, narrow, thread over, narrow, knit 7, plain, slip and bind 3, and you will have 11 left. Begin again as at first.

CRAZY PILLOW.

A crazy or autograph pillow is a piece of common cotton canvas, the size you want your pillow, which you pass around among your friends, letting each one work something on it. Each one contributes her mite, anything and anywhere she chooses, and when all have worked, the owner fills it in, and finishes it the same as any other sofa pillow. Some nice patterns for crazy pillows will be found in our book of 100 Worsted Cross-Stitch Patterns; price, 25 ets. by mail.

TERMS USED IN CROCHET.

Chain Stitch begins all work, and continues to draw the thread through, until the chain is long enough.

Single Crochet.—Keep one loop on the needle, put the needle into the first stitch and draw the thread through it and the loop at the same time. This is the best stitch for mittens.

Double Crochet.—Put the needle into the first loop of the work, and draw the thread through, and then through both loops together.

Long Crochet.—Catch the thread round the needle before you put it into the work, draw the thread through the work, then through two loops, and again through two loops.

Double Long.—Put thread twice over the needle, and draw thread through the work, then through two loops, again through two loops, and through two loops twice more.

Treble Long is the same, except the thread is put round the needle three times before being put into the work, and drawn through the work, then through two loops, and repeat the process three times.

Open Crochet.—Make one long stitch, then a chain, and omitting one stitch of the work, make one long stitch, one chain, omit, or pass over one stitch, and work the next one. Or, make two chains and pass over two, according as you want the work more or less open.

To carry on two threads at the same time.—Place the thread you are not using over your left hand finger, draw the thread you are using through the work below the one you are not using, and then again above it, so as to conceal the thread not being used, letting it pass along without being broken off. It is now where you can take it into use when wanted.—*The Household*.

SPATTER WORK.

I have seen lovely specimens, crosses with ferns at the base, etc. June is the time to commence collecting every pretty leaf, fern and lyco-podium you can find, and bright eyes will find many beautiful ones by the wayside and fields, as well as in the woods and gardens. Look

for perfect shape, leaves that will press well. Color makes no difference. Press the leaves as soon as gathered. Great care is needed, as the beauty of the work depends largely on perfect shape.

When you have a large collection, of all shapes and sizes, make a selection, place upon card-board or paper, in any form you desire, according to what you wish to make; then not a leaf or fern must be moved until the work is done. Put on a few leaves only at first. Now prepare your India ink. Mix a little ink with water, in a shallow dish; then take a tooth brush and dip it into the ink, and hold a comb over the pressed leaves, as you have them arranged, and rub the brush up and down the edge of the comb very gently, and little, fine dots will spatter all over the paper. When dry, arrange a few more leaves, but on no account move the others, and spatter again. Repeat as many times as you wish. When all is shaded to suit, and the ink is dry, remove the leaves, ferns, etc. Practice will make perfect, and you will have a beautiful and accurate impression, nicely shaded, of the outline of your pressed ferns and leaves. The veins of the leaves can be traced with a pen or a fine camel's hair brush.

A variety of things can be made in this way. Tidies of muslin, with leaves in a wreath or cluster, and ornamented with spatter work, are handsome and washable. The many things made of white wood can be ornamented in this way and then varnished. If the leaves are nicely pressed at once, they will keep between the pages of a book for future use, and during the long winter evenings nice holiday gifts can be made ready.—*The Household*.

IMITATION FROSTWORK.

The materials you need are a smooth board a little larger than the picture you wish to make, the best sheet of bristol board you can obtain, a fine cambric needle, inserted in a small wooden handle, after the manner of a shoemaker's awl, an old woolen shawl, a sheet of foolscap paper, and a little kerosene. Brush your foolscap lightly over with kerosene, so as to make it transparent, and then, after choosing

the picture you wish to imitate, (a bouquet of large and small flowers is very pretty,) trace with heavy pencilings upon your foolscap the bare outlines of the object in the picture. This done, fasten firmly upon your board the shawl, or anything else that is flannel and large enough to double several times, as you would construct a bosom-board on short notice. Upon this fasten at the corners the bristol board, and upon that your foolscap, arranging so that the outlines of your picture occupy exactly the position on the bristol board that you will wish your picture to occupy. Then, with your needle, prick through the pencil tracings deep into the flannel, thus pricking on your bristol board the sketch of the picture you have penciled on paper; then removing the foolscap, fill out the body of your picture by pricking between the outlines as closely as possible. You will readily see that the outline should not be pricked quite as closely as the rest.

In flowers, the separation of petals should be distinctly marked, so as to make the form complete. In leaves, too, the veins must show plainly, but your own taste will suggest all this, as, when the bristol board is limber, that is will bend without cracking, the effect is very pretty.

TUNISIAN LACE.

Cast on 15 stitches and knit across once plain.

First row.—Knit 3, make 1, knit 2 together, knit 3, make 1, knit 1, make 1, knit 6.

Second row.—Knit 6, make 1, knit 3, make 1, knit 2 together, knit 3, make 1, knit 2 together, knit 1.

Third row.—Knit 3, make 1, knit 2 together twice, make 1, knit 5, make 1, knit 6.

Fourth row.—Slip 1, knit 1 and throw the slipped stitch over the one just knit. Continue this process until only 14 stitches remain on the left hand needle. Knit 1, make 1, knit 2 together, knit 3, knit 2 together, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1.

Fifth row.—Knit 3, make 1, knit 2 together, knit 1, make 1, knit 2 together, knit 1, knit 2 together, make 1, knit 3

Sixth row.—Knit 3, make 1, knit 1, make 1, slip 2, knit 1 and throw the two slipped stitches over the one just knit, make 1, knit 4, make 1, knit 2 together, knit 1. Make 1 means throw the thread over.

KNITTED LACE.

Use No. 20 thread, or finer. Cast on 13 stitches. Knit across twice plain.

First row.—Slip 1, knit 3, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Second row.—Knit back plain, 14 stitches.

Third row.—Slip 1, knit 4, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Fourth row.—Knit back plain, 15 stitches.

Fifth row.—Slip 1, knit 5, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Sixth row.—Knit back plain, 16 stitches.

Seventh row.—Slip 1, knit 6, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Eighth row.—Knit back plain, 17 stitches.

Ninth row.—Slip 1, knit 7, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Tenth row.—Knit back plain, 18 stitches.

Eleventh row.—Slip 1, knit 8, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Twelfth row.—Knit back plain, 19 stitches.

Thirteenth row.—Slip 1, knit 9, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Fourteenth row.—Knit back plain, 20 stitches.

Fifteenth row.—Slip 1, knit 10, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Sixteenth row.—Knit back plain, 21 stitches.

Seventeenth row.—Slip 1, knit 11, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Eighteenth row.—Knit back plain, 22 stiches.

Nineteenth row.—Slip 1, knit 12, over, narrow, over, narrow, over, narrow, knit 1, over, knit 2.

Twentieth row.—Knit back plain, 23 stiches.

Twenty-first row.—Slip 1, knit the remainder plain.

Twenty-second row.—Knit 2, pass the first stitch over the second, and so on until 13 remain, knit the remainder plain, 13 stiches. Commence again at the first row.

KNITTED INSERTION.

Cast on 18 stiches.

First row.—Slip 1, knit 1, over, narrow, over, knit 1, over, narrow, knit 5, over, narrow, knit 1.

Second row.—Slip 1, knit 1, over, narrow, knit 1, purl 9, knit 1, over, narrow, knit 1.

Third row.—Slip 1, knit 1, over, narrow, knit 1, narrow, over, knit 3, over, narrow, knit 1.

Fourth row.—Slip 1, knit 1, over, narrow, knit 1, purl 9, knit 1, over, narrow, knit 1.

Fifth row.—Slip 1, knit 1, over, narrow, knit 2, over, narrow, knit 1, narrow, over, knit 1, over, narrow, knit 1.

Sixth row.—Slip 1, knit 1, over, narrow, knit 1, purl 9, knit 1, over, narrow, knit 1.

Seventh row.—Slip 1, knit 1, over, narrow, knit 3, over, slip 1, narrow, pass the slip stitch over, over, knit 5, over, narrow, knit 1.

Eighth row.—Slip 1, knit 1, over, narrow, knit 1, purl 9, knit 1, over, narrow, knit 1. Commence again at the first row.

DICTIONARY OF STITCHES.

To Cast On.—The first interlacement of the cotton on the needle.

To Cast Off.—To knit 2 stiches, and to pass over the second, and so on to the last stich, which is to be secured by drawing the thread through.

To Cast On.—To bring the cotton forward round the needle.

To Cast Off.—To lessen by bringing two stiches together.

To Cast On.—To knit a stich with the cotton before the needle.

To Increase.—To increase by making a stich, bringing the cotton round the needle, and knitting the same when it occurs.

A Plain Row.—That composed of simple knitting.

To Purl.—To knit with the cotton before the needle.

To Row.—To work alternate rows of plain and purl knitting.

A Plain Stitch.—Made by bringing the cotton before the needle, which in knitting the succeeding stich will again take its own place.

To Slip or Pass a Stitch.—To change it from one needle to the other without knitting it.

When it is requisite to cast off, and continue a row on a separate needle, run a coarse thread through the cast off stiches, as they are easily taken off when required.

SAWTEETH EDGING.

Cast on 7 stiches.

First row.—Take off first stich without knitting, knit 1, thread over, narrow, thread over, narrow, thread over, knit 1.

Second row.—Knit plain.

Third row.—Take off the first stich without knitting, knit 2, thread over, narrow, thread over, narrow, thread over, knit 1.

Fourth row.—Knit plain.

Fifth row.—Take off the first stich, knit 3, thread over, narrow, thread over, narrow, thread over, knit 1.

Sixth row.—Knit plain.

Seventh row.—Take off first stich, knit 4, thread over, narrow, thread over, narrow, thread over, knit 1.

Eighth row.—Knit plain.

Ninth row.—Knit plain.

Tenth row.—Bind off so there will be 7 stiches remaining on both needles. Make one point, begin again at number one.

KNITTED LACE.

Cast on 14 stitches.

First row.—Slip 1, knit 1, over, narrow, 1 plain, over, and knit 2 together four times, 1 plain.

Second row.—Make 1, then knit across plain. Every alternate row the same.

Third row.—Slip 1, knit 1, over, narrow, 2 plain, over, knit 2 together four times, 1 plain.

Fifth row.—Slip 1, knit 1, over, narrow, 3 plain, over, knit 2 together four times, 1 plain.

Seventh row.—Slip 1, knit 1, over, narrow, 4 plain, over, knit 2 together four times, 1 plain.

Ninth row.—Slip 1, knit 1, over, narrow, 5 plain, over, knit 2 together four times, 1 plain.

Eleventh row.—Slip 1, knit 1, over, narrow, 6 plain, over, knit 2 together four times, 1 plain.

Twelfth row.—Cast off 5, knit the remaining stitches plain. Begin again at first row.

A PRETTY EDGING.

Cast on 17 stitches.

First row.—Knit 3, make 1, seam 2 together, knit 1, make 2, seam 2 together, knit 7, make 1, seam 2 together.

Second row.—Make 2, seam 2 together, knit 9, seam last loop, knit 1, make 1, seam 2 together, knit 3.

Third row.—Knit 3, make 1, seam 2 together, knit 11, make 1, seam 2 together, letting the last loop off the needle.

Fourth row.—Make 2, seam 2 together, knit 11, make 1, seam 2 together, knit 3.

Fifth row.—Knit 3, make 1, seam 2 together, knit 1, make 2, seam 2 together, make 2, seam 2 together, knit 6, make 1, seam 2 together, dropping loop.

Sixth row.—Make 2, seam 2 together, knit 8, seam loop, knit 2, seam loop, knit 1, make 1, seam 2 together, knit 3.

Seventh row.—Knit 3, make 1, seam 2 together, knit 13, make 1, seam 2 together, drop loop.

Eighth row.—Make 2, seam 2 together, knit 13, make 1, seam 2 together, knit 3.

Ninth row.—Knit 3, make 1, seam 2 together, knit 1, make 2, seam 2 together, make 2, seam 2 together, make 2, seam 2 together, knit 6, make 1, seam 2 together, drop loop.

Tenth row.—Make 2, seam 2 together, knit 8, seam loop, knit 2, seam loop, knit 2, seam loop, knit 1, make 1, seam 2 together, knit 3.

Eleventh row.—Knit 3, make 1, seam 2 together, knit 16, make 1, seam 2 together, drop loop.

Twelfth row.—Make 2, seam 2 together, knit 6, now slip 5 stitches over the last or 6th stitch, leaving 4 on the right-hand needle, knit 10, make 1, seam 2 together, knit 3.

Thirteenth row.—Knit 3, make 1, seam 2 together, knit 11, make 1, seam 2 together, drop loop.

Fourteenth row.—Make 2, seam 2 together, knit 11, make 1, seam 2 together, knit 3. Now commence with first row.

This was learned from an old lady eighty years old, and her grandmother taught it to her.—*Household*.

NARROW EDGING.

Cast on 6 stitches.

First row.—Knit 2, thread over and narrow, thread forward and over and knit 2.

Second row.—Knit 3, seam 1, knit 2, thread over and narrow.

Third row.—Knit 2, thread over and narrow, knit 4.

Fourth row.—Slip 1 stitch, knit 1, slip the first stitch over the last, knit 1, slip the first stitch over the last, knit 3, thread over and narrow. This makes one point. Commence as at first.

A DAISY TIDY.

The only materials required are four pieces of fine white tape and half an ounce of bright yellow zephyr. Measure one-half inch wide tape into pieces eighteen inches in length, then in order to gather it evenly it must be marked off in inches, leaving enough before commencing for a seam that can be sewed down neatly. This marking is to be made on one edge of the tape, and directly opposite mid between the inch marks make another spot with your pencil. This can be done either with or without measurement, as preferred. Now thread a needle with very strong white thread, and insert the needle at the marks, going across from one side to the other, and making a stitch in the middle of the tape directly between the two marks. When all is gathered, draw together. Then, with another needle and thread, gather the inner edge, inserting the needle at the little points which seem most prominent, and draw together as tightly as possible without breaking the thread, and fasten securely. Now draw the other thread tight enough to make the daisy lie flat, or as nearly so as possible. To make the centers, cut a strip of pasteboard about one-quarter of an inch in width, and wind the zephyr around it thirty times, ten over ten, till there are three layers. Run a threaded needle between the pasteboard and zephyr, and then holding the thread rather snug, cut the zephyr. When all cut draw the thread tight, tie, and trim, thus making a half ball for the daisy center, which is sewed in the middle of each white rosette. This tidy can be made in any shape or size required; but the prettiest, I think, is a diamond composed of thirty-six daisies. Finish the corners with whale-balls.—*Gala Gold*, in "*The Household*."

NARROW CROCHET EDGING.

Use number thirty Coats' thread. Make a chain of six stitches, * put the thread over the needle, and make three double crochet in the third stitch going back, one chain, then three more double crochet in

the same third stitch, this makes a small shell. Now make three chain stitches, and catch them into the first of the six chain with a single crochet stitch. Make one chain stitch, turn the work, and crochet into the loop just made of three chain these stitches: one single crochet, one double crochet, and five treble crochet, no chain stitches between. After the five treble make three chain and put into the same loop, with one double crochet stitch. This makes eight stitches in the loop. Put the thread over and make three double crochet in the little loop between the six double crochet in the first shell, one chain, and three more double crochet into the same loop, making another shell. Thread over, and make one long double crochet stitch to form the edge by catching into the chain at the top with a single crochet stitch. Turn the work, make three chain, and repeat from *, putting the three chain into the loop between the six double crochet of last shell.

KNITTING PATTERN FOR VARIOUS PURPOSES.

This pattern is suitable for making many useful little articles. It is pretty for babies' berceauette blankets or cot covers, lined with silk, or knitted in very coarse wool for travelling rugs. Different kinds of wool must, of course, be selected, according to the purpose for which the knitting is intended. I would advise you to select for a baby's blanket, white fleecy wool; for a cot cover, double Berlin; for a travelling rug, eight-thread fleecy. The following directions will be found correct for knitting the stitch:

Cast on any number of stitches that will divide by four, and allow besides one for each end.

First row.—Slip 1, * make 1, slip 1, knit 3; draw the slipped stitch over the 3 knitted ones; repeat from *, knit 1.

Second row.—Knit 1, purl all but the last stitch, which knit plain.

Third row.—Same as first row.

Fourth row.—Same as second row.

It will be seen that the pattern is very easy to knit, and is very quickly executed.—*Rowe*, in "*The Household*."

THE TALE OF THE CAT-TAIL.

Down in a swamp where the alders bloom
A weary cat-tail hung its head,
" My heart is wrapped around with gloom;
I woud, I woud that I were dead!
Life here is never hilarious
And always somewhat malarious,"
Said this discontented cat-tail.

"Why am I not a fair moss rose,
That a poet's strain might tell of me.
Or a maiden press me to her nose,
And gently, tenderly smell of me?
Oh, now I bemoan my humble walk!"
And a large tear trickled down the stalk
Of the sorrowful, weeping cat-tail.

" But since my lot with grief is rife,
Since fate, cruel fate, so deerees,
I'll do my best, and the orange of life
I will most thoroughly squeeze;
And I'll lift my head—I will, indeed—
And put off for a period going to seed."
Said this very virtuous cat-tail.

So it pushed aside the green leaves that
Surrounded it like a closet,
And the neighbouring plants were astonished at
Its great adipose deposit.
On other cat-tails it quite looked down,
For none grew so plethorie and brown
As this noble-hearted cat-tail.

Bigger and browner the cat-tail grew.
Till at last, one summer day,
A maiden fair, with eyes of blue,
Came driving along that way.
She had studied artistic decoration,
And gave a delighted exclamation
When she saw the noble cat-tail.

She spared it not; in its noble prime
She cut it short on the spot;
But it knew it was near its seedy time,
And would rather be cut than not,
And it almost erupted its sleek, fat side
With its fervid joy and its honest pride,
This stout but modest cat-tail.

The maiden showed to all her friends,
Her captured cat-tail, brown and tall;
She made it a bow with loops and ends,
And hung it up against the wall.
The humble cat-tail was much elated,
In its position so elevated,
As a decorative cat-tail.

For by its side there hung in state
Some Kensington work on flannel,
While a one-legged stork looked for its mate
From a pleasing neighboring panel.
And these, with a gorgeous peacock's feather,
And a Japanese fan, all hang together
With the new aesthetic cat-tail.

—*Harper's Bazaar.*

CROCHETED UNDERSKIRT.

This handsome underskirt should be worked in gray and in red yarn or wool, the weight of which depends upon the weight and thickness you want your garment to be.

Take a long crochet hook, number four, and work a chain the depth you require your skirt. Work thirty rows in plain crochet tricotee. In the thirty-first row work all but the last eight only, work back, then work the last number, and leave eight more. Continue this until half the depth of the skirt is worked, then work the whole row again, and thirty more plain rows. Continue this until your skirt is half the size required. The effect of dropping these eight stitches every row is to narrow the upper half of the skirt by forming a long gusset. In the front, work sixty rows, then begin the narrowings, and repeat them as often as they occur in the first half of the skirt. At the end of thirty plain rows from the last gusset, join to the first stitches cast on, leaving a space for the placket hole.

The border is crocheted in vandykes of red and gray.

Work two rounds of treble in red.

Third row.—*, 1 gray stitch, 9 red, repeat from *.

Fourth row.—3 gray, 7 red.

Fifth row.—5 gray, 5 red.

Sixth row.—7 gray, 3 red.

Seventh row.—9 gray, 1 red.

Eighth row.—1 double crochet of gray on the red, 1 treble on the second and third, 1 long on the fourth, fifth and sixth, 1 treble on the seventh and eighth, 1 double crochet on the ninth, 1 single on the tenth; repeat from the beginning of the row.

On this work two rounds of red, 1 double crochet *, 1 chain, 1 double crochet on the next stitch; repeat from *.

The pattern above the border is worked in chain stitch on the crochet, forming the groundwork of the skirt. Add a band to the top of the skirt.

The treble crochet mentioned above is made by putting the wool twice around the needle in beginning the stitch, instead of once, as in double crochet. The crochet tricotee is the same as the afghan stitch.—*Reba L. Rymond, in "The Household."*

NARROW EDGING.

Cast on 6 stitches.

First row.—Take off first stitch, knit 1, thread over twice, narrow, thread over twice, narrow.

Second row.—Knit plain.

Third row.—Knit plain.

Fourth row.—Bind off two, knit the rest plain. Commence again at number one.

A MEDALLION.

These are very graceful and elegant for heads and busts. Take a well-seasoned quarter-inch board, and cut from it a perfectly round piece, the size you want, and bevel the edges. A carpenter will do this for you. Carefully cover one side and the edges with gold or silvered paper. Cut the head or bust from the paper on which it is printed, paste it thoroughly on the back, and set it in the center of the medallion, rubbing it smooth. A wreath of autumn leaves improves its appearance.

FEATHER EDGED BRAID TRIMMING.

This trimming is simply made of the feather edged braid and nothing else, and is very attractive and inexpensive. Take a piece of braid and crochet six loops one after the other in one another, join the last of these loops into the first one of them, turn the work over, and cross to the last loop on the other side of the fifth loop. Repeat from the beginning. By loops I mean the little edges of the braid.—*Aunt Addie, in "The Household."*

HAIRPIN BASKETS.

These very pretty additions to the toilet table are easily made, ornamental and convenient. Cut four pieces of perforated cardboard exactly alike, about four inches long and three inches wide, and a fifth piece three inches each way. Upon the four pieces embroider some pretty Berlin wool pattern—a monogram or initial is pretty upon one piece. Bind all five pieces with bright ribbon. Sew the edges of the four pieces together lengthwise, to form a square, and sew the fifth piece on for the bottom. Fill with coarse horse hair, and cover with a square of lace or net. Finish at the corners with little bows of the same ribbon used to bind with, or tassels of the Berlin wool. A pin cushion to match, covered with embroidered canvas, makes an extremely pretty set for a toilet table. A pair made of silver cardboard and ornamented with embossed moss rose birds is lovely. A match set can be made to go with it.

GYPSY CARD BASKET.

This pretty trifle is a combination of Panama canvas and straw work, finished with wheat heads. The straws are placed in three bars fastened at the top by a ribbon, and widening at the bottom like a frame for a gypsy camp-kettle. About an inch from the bottom is sewed to the straw sticks a piece of card cut in a triangular shape. Over this is laid a square of Panama canvas, fringed on each edge, and with a small Berlin pattern worked in the center. It is secured to the card by tiny stitches.

KNITTED FRINGE.

Cast on 12 stitches.

Throw the thread over the needle to form a stitch and purl 2 stitches together; repeat. When you have the length needed cast off 8 stitches and ravel the rest for the fringe. If the border is wider than desired, cast on only 8 stitches. Knit with yarn double.

SHETLAND SHAWL AND FRINGE.

Make a chain about one and one-fourth yards in length, then a shell in every third stitch, by putting the thread over and drawing the stitch through, then thread over again and draw through, and continue this across the whole length, and knit until the center is one yard square. Then for the border, make a chain of 7 stitches, catching it into the middle of the shell for the first row, then a chain of 3, fasten in the center of the chain of 7 for the second row, then five rows of shells, the same as the center, then the chain of 7 again, and continue so until the border is one-quarter of a yard deep, thus making the shawl one and one-half yards square.

A KNITTED MAT.

First row.—Cast on 45 stitches in fine twine and knit one plain row. Cut some coarse yarn or odd bits of coarse worsted into lengths of about two inches, and in the—

Second row.—Knit 1, place a piece of the yarn between the needles, one end on each side, knit 1, pass the end of the yarn between the needles, knit 1, repeat the same to the end of the row, finishing with 2 plain stitches.

Third row.—Plain knitting.

Fourth row.—Knit 2 before placing the cut yarn, and continue as in second row.

It is better to work this mat in lengths and sew them together, as it would be too heavy to hold in the hand if in one piece.

CORAL MATS.

Materials needed: One and one-half ounces of white split zephyr, one-half ounce of scarlet split zephyr, and one-half ounce of single white zephyr.

Make a chain of 4 stitches, join into a round. Use the single white for this.

First row.—Work 2 stitches in slip stitch into every one of the four.
Second row.—2 stitches into every other one of last round.

Third row.—Same as the last.

Fourth row.—Same as the second.

Fifth row.—2 stitches in every fourth stitch.

Sixth row.—2 stitches in every third stitch.

I say 2 stitches in every other stitch, in every fourth stitch, etc., to show how to increase. Of course, there is 1 stitch in all the stitches between.

CORAL BORDER: Now take white split zephyr, tie in where you left off on the center piece. Crochet 1 double crochet stitch into every stitch of the last round.

Second row.—Make a loose chain of 12 stitches, crochet into one of the loops of the last round by a double crochet stitch, make 8 chain and crochet into the same loop with the double crochet stitch, make 8 chain and do as before, 8 chain and double crochet into the next loop, repeat twice more, and so on round, three long loops into every loop of last round.

Third row.—Just like the last.

Fourth row.—Take scarlet zephyr and tie it into the center of one of the loops of the last round, make 8 chain, slip stitch into the center of the next long loop, eight chain, and repeat all round.

When done, this closely resembles red and white coral. The border must be made very loosely and will be very full. Arrange around your vase or statuette in irregular shapes, like coral.—*Tobitha Cotton, in "The Household,"*

AFGHAN FOR BABY CARRIAGE.

Quantity of material: One pound of white single zephyr worsted, one piece of ribbon, any color desired, I used light blue, and a nice worsted crochet needle; I like the steel ones best.

Make a chain the width you want your afghan, then turn, and crochet the next row on this chain, of course.

You now have 1 stitch on your needle, put your thread over, insert your needle in the third stitch from the end of your chain, draw the thread through, thread over and through two loops, thread over and through the two loops on the needle. This is called double crochet, I believe. Repeat this in the same stitch on the foundation chain, then make 1 chain stitch, and repeat the double crochet stitch twice in the next stitch in the foundation chain. This forms a shell; now crochet a chain of 6 stitches, skip 6 stitches of the foundation chain, and repeat the shell, then make the chain of 6 stitches, and so on to the end of the foundation chain; then turn and make 2 in chain, and crochet just the same as for the last row, only make the shell come in the center of the shell of the previous row.

Repeat this until you have your afghan as long as you wish it, then crochet a pretty shell border on the edge, of the same worsted. Now it is ready for the ribbon. If you have made it right, it has long rows of holes, and long rows of shells under each other.

Take the end of your piece of ribbon and insert it in the first hole on one end, put it up through the next hole and so on, in and out, until you have reached the other end, then fasten the ribbon each end and cut on the end next the piece. Repeat this in each row of holes, and your afghan is done.—*The Household.*

EXCELSIOR LACE.

Cast on 23 stitches.

Knit across once plain.

First row.—Knit 2, over twice, seam 2 together, knit 5, narrow, over three times, narrow, knit 5, over twice, seam 2 together, knit 1, over three times, knit 2 stitches remaining.

Second row.—Knit 3, purl 1, 1 plain, over twice, seam 2 together, knit 7, purl 1, knit 6, over twice, seam 2 together, knit 2 plain.

Third row.—Knit 2, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 5 plain.

Fourth row.—Knit 5, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 2 plain.

Fifth row.—Knit 2, over twice, seam 2 together, knit 3, narrow, over three times, narrow twice, over three times, narrow, knit 3, over twice, seam 2 together, knit 1, over three times, narrow, over three times, narrow.

Sixth row.—Knit 2, purl 1, knit 2, purl 1, knit 1, over twice, seam 2 together, knit 5, purl 1, knit 3, purl 1, knit 4, over twice, seam 2 together, knit 2 plain.

Seventh row.—Knit 2, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 7 plain.

Eighth row.—Knit 7, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 2 plain.

Ninth row.—Knit 2, over twice, seam 2 together, knit 1, narrow, over three times, narrow twice, over three times, narrow twice, over three times, narrow, knit 1, over twice, seam 2 together, knit 1, over three times, narrow, over three times, narrow, over three times, narrow.

Tenth row.—Knit 2, purl 1, knit 2, purl 1, knit 2, purl 1, knit 1, over twice, seam 2 together, knit 3, purl 1, knit 3, purl 1, knit 3, purl 1, knit 2, over twice, seam 2 together, knit 2 plain.

Eleventh row.—Knit 2, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 10 plain.

Twelfth row.—Bind off 7, knit 2, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 2 plain.

Thirteenth row.—Knit 2, over twice, seam 2 together, knit 3, narrow, over three times, narrow twice, over three times, narrow, knit 3, over twice, seam 2 together, knit 1, over three times, knit 2 plain.

Fourteenth row.—Knit 3, purl 1, knit 1, over twice, seam 2 together, knit 5, purl 1, knit 3, purl 1, knit 4, over twice, seam 2 together, knit 2 plain.

Fifteenth row.—Knit 2, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 5 plain.

Sixteenth row.—Knit 5, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 2 plain.

Seventeenth row.—Knit 2, over twice, seam 2 together, knit 5, narrow, over three times, narrow, knit 5, over twice, seam 2 together, knit 1, over three times, narrow, over three times, narrow.

Eighteenth row.—Knit 2, purl 1, knit 2, purl 1, knit 1, over twice, seam 2 together, knit 7, purl 1, knit 6, over twice, seam 2 together, knit 2 plain.

Nineteenth row.—Knit 2, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 7 plain.

Twentieth row.—Knit 7, thread over 2, seam 2 together, knit 14, thread over 2, seam 2 together, knit 2.

Twenty-first row.—Knit 2, over twice, seam 2 together, knit 3, narrow, over three times, narrow twice, over three times, narrow, knit 3, over twice, seam 2 together, knit 1, over three times, narrow, over three times, narrow, over three times, narrow.

Twenty-second row.—Knit 2, purl 1, knit 2, purl 1, knit 2, purl 1, knit 1, over twice, seam 2 together, knit 5, purl 1, knit 3, purl 1, knit 4, over twice, seam 2 together, knit 2 plain.

Twenty-third row.—Knit 2, over twice, seam 2 together, knit 14, over twice, seam 2 together, knit 10 plain.

Twenty-fourth row.—Bind off 7, knit 2, over twice, seam 2 together, knit 14, over twice, seam together, knit 2 plain.

Twenty-fifth row.—Repeat from ninth row, leaving 3 stitches on left hand needle, knit 1, over three times, knit 2 plain.

KNITTED TIDY—APPLE LEAF PATTERN.

Allow 20 stitches for each pattern, and 6 extra for the two edges. (“Edge,” in the directions mean, knit 3 plain at beginning and ending of every needle.) Use two knitting needles, or three if the needles are short and yarn coarse. Knit twice across plain, before commencing the pattern, and the same at the end of the tidy, before binding off, to

correspond. Eighty-six stitches is a good number for a tidy, provided the yarn is coarse, and a wide border is used.

First row.—Edge, seam 1, narrow, knit 3, over, narrow, over, narrow, over, knit 1, over, narrow, over, narrow, over, knit 3, narrow. Repeat from the edge. (Do this every time directions say "repeat.")

Second row, and every alternate row, seam across.

Third row.—Edge, seam 1, narrow, knit 2, over, narrow, over, narrow, over, knit 3, over, narrow, over, narrow, over, knit 2, narrow. Repeat.

Fifth row.—Edge, seam 1, narrow, knit 1, over, narrow, over, narrow, over, knit 5, over, narrow, over, narrow, over, knit 1, narrow. Repeat.

Seventh row.—Edge, seam 1, narrow, over, narrow, over, narrow, over, knit 7, over, narrow, over, narrow, over, narrow. Repeat.

Ninth row.—Edge, narrow, over, narrow, over, narrow, over, knit 9, over, narrow, over, narrow, over, knit 3 together, over, narrow, over, narrow, over, knit 9, over, narrow, over, narrow, over, knit 1. (The "repeat" is all written out in this row.)

Eleventh row.—Edge, knit 1, over, narrow, over, narrow, over, knit 3, narrow, seam 1, narrow, knit 3, over, narrow, over, narrow, over. Repeat, then knit 1.

Thirteenth row.—Edge, knit 2, over, narrow, over, narrow, over, knit 2, narrow, seam 1, narrow, knit 2, over, narrow, over, narrow, over, knit 1. Repeat, and narrow in the place of knitting 1, at the end.

Fifteenth row.—Edge, knit 3, over, narrow, over, narrow, over, knit 1, narrow, seam 1, narrow, knit 1, over, narrow, over, narrow, over, knit 2. Repeat.

Seventeenth row.—Edge, knit 4, over, narrow, over, narrow, over, narrow, seam 1, narrow, over, narrow, over, narrow, over, knit 3. Repeat.

Nineteenth row.—Edge, knit 5, over, narrow, over, narrow, over, knit 3 together, over, narrow, over, narrow, over, knit 4. Repeat.

Twentieth row.—Seam back, then begin again with first row, and

so continue, knitting from the first to the twentieth row, until the tidy is of the desired length.

EDGING FOR APPLE LEAF TIDY.

Cast on 12 stitches.

First row.—Edge, slip 1, knit 1, thread over, narrow, seam 1, knit 1, thread over, narrow, thread over, knit 1.

Second row.—Seam without putting the thread forward, thereby making a stitch on the point edge.

Third row.—Edge, seam 1, narrow, knit 2, over, narrow, over, knit 3.

Fourth row.—Same as second row.

Fifth row.—Edge, seam 1, narrow, knit 1, over, narrow, over, knit 5.

Sixth row.—Same as second row.

Seventh row.—Edge, seam 1, narrow, over, narrow, over, knit 7.

Eighth row.—Same as second row.

Ninth row.—Edge, narrow, over, narrow, over, knit 9.

Tenth row.—Same as second row.

Eleventh row.—Edge, knit 1, over, narrow, over, knit 3, slip and bind, seam 1, narrow, knit 3.

Twelfth row.—Put thread toward and seam across.

Thirteenth row.—Edge, knit 2, over, narrow, over, knit 2, slip and bind, seam 1, narrow, knit 2.

Fourteenth row.—Same as twelfth row.

Fifteenth row.—Edge, knit 3, over, narrow, over, knit 1, slip and bind, seam 1, narrow, knit 1.

Sixteenth row.—Same as twelfth row.

Seventeenth row.—Edge, knit 4, over, narrow, over, slip and bind, seam 1, narrow.

Eighteenth row.—Same as twelfth row.

Nineteenth row.—Edge, knit 5, over, narrow, over, slip 1 stitch, narrow, then slip that stitch over the narrowed one.

Twentieth row.—Seam back. This is the end of one scallop. Repeat from first.—*Mrs. N. W. Justin, in "The Household."*

KNITTED PURSES.

These are knit in a flat piece with two needles, and afterward sewed up. With coarse purse silk and number seventeen needles, cast on 90 stitches, and proceed as follows:

First row.—Knit 30 stitches plain, the next 30 * over, and knit 2 together; repeat from * the last 30 plain.

Second row.—Plain throughout. Repeat these two rows till the purse is wide enough. Then sew up, leaving a slit where the open work is, to put in the money. Draw up the two ends and add rings, cord and tassels.

KNITTED PURSE, NO. 2. First row.—Thread over, knit 3, and draw the first of the three over the other two; repeat to the end of needle.

Second row.—All knit plain.

Repeat these two rows and finish off as in pattern number one.

THE FEATHER PATTERN.

Any number of stitches that is a multiple of twenty-five. For a chair tidy 100 is about right, with 3 added for each edge.

First row.—Knit 2 together four times, bring the wool forward and knit 1 eight times, knit 2 together four times, purl (or seam) 1, and repeat to the end of the row.

Second row.—Purl (or seam) across.

Third row.—Knit plain across.

Fourth row.—Purl across. (To purl means to seam, like knitting the heel of a stocking on the wrong side.)

Repeat the above four rows as many times as you please. Two needles to be used, and the cotton to be adapted to the use of the article to be made. For tidies, Dexter's cotton, number six. I use four thread. For scarfs, German worsted, or split zephyr, as preferred.

SPECIAL NOTICE.

A large number of the directions for making crochet and knitted patterns were taken, by permission, from *The Household*. Published by Geo. E. Crowell, Brattleboro, Vt. Price, \$1 a year. Sample copy, 10 cents.

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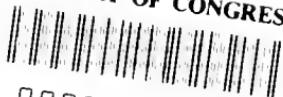
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